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Letters

sures endemic in the music business. It is to be hoped in the future that all composers will, at least, be allowed "their inning at bat."

Further, the artist, if he is aware, acknowledges that his only debt is to the public who pay to see or hear him perform. If, by chance, the work he performs is by a new and unknown musician, there is great satisfaction to be gleaned from the introduction of a fresh talent to a receptive audience.

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MUSIC DEBATE

TO THE EDITOR:

May I add a bit to the debate stirred by your recent debate on modern music—"Modern Music: 'A Dead Art'" by Henry Pleasants and "Modern Music: 'Fresh and Different'" by Aaron Copland (March 13)?

Mr. Pleasants, in his interesting and provocative article, advances the theory that "modern music is performed because performers, recording companies and, to a considerable extent, serious music audiences believe that they owe the composer a hearing." If this is true, then at least one of the artistic inequities of our times is solved. However, I am of the opinion that the opposite is more often true; I think there are many talented composers who do not receive a hearing because of the pres-

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